

PARTHENIA  
or  
THE MAYDENHEAD  
of the first musicke that

ever was printed for the VIRGINALLS:

COMPOSED

By three famous Masters: William Byrd, J. John Bull, & Orlando Gibbons,  
Gentlemen of his Ma<sup>ties</sup> most Illustrious Chappell.

Engraven  
by William Hole.



London: printed for M<sup>rs</sup> Dor. Evans. Cum privilegio. Are to be sold by G.  
Lowe print<sup>r</sup> in Southwark.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The key signature changes from one sharp (F#) to two sharps (F# and C#). The lyrics are written below the staves, and there are several performance markings.

Lyrics and markings include:

- up of the* (written above the third staff)
- Capitulant* (written above the fourth staff)
- Someco* (written above the fifth staff)
- Loc. d'ignez was in Louc* (written below the eighth staff)
- alla d'ignez d'franc* (written below the tenth staff)

TO THE HIGH & MIGHTY  
and magnificent Princes Frederick Elector Palatine of the  
Reine: and his betrothed Lady, Elizabeth the only  
daughter of my Lord the king.

The virgin PARTHENIA (whilst yet I may) I offer up to your virgin  
Highnesses. To you (Gracious Lady) even from the birth she was intended:  
and now I trust shall be more wellcome having learned to tune and twine together  
these next neighbour letters E, and F. the vowel that makes so sweet a Consonant.  
Her notes so linkt and wedded together seeme lively Hieroglyphicks of the  
harmony of marriage. the high and holy State wherinto you shortly must be  
incorporat. This small worke (yet first in this kind) was only ment for this  
lesser world: howbeit under your shadowes (in y<sup>e</sup> sunneshine I should  
say rather; y<sup>e</sup> is, y<sup>e</sup> sweete and glorious Consorte) it may sound & relish  
in the eares of the greater. For Musick (like that miraculous tongue of  
th<sup>e</sup> Apostles) having but one and y<sup>e</sup> same Character is alike knowne to all the  
sundry nations of y<sup>e</sup> world. And what wonder since Harmony is the Soule  
thereof multipliciously varied of fowre bare notes as y<sup>e</sup> Body is of the fowre  
Elements. These lessons were composed by three famous Masters in the  
faculties. whereof one had y<sup>e</sup> hon<sup>r</sup> to be y<sup>e</sup> teacher most Illustrious lady;  
and (had he not had it before) thereby deserued the stile of a Doctor.  
If, to their great grace, y<sup>e</sup> Grace will vouchsafe to lend y<sup>e</sup> white hands  
they will arrive w<sup>th</sup> more pleasure at y<sup>e</sup> princely eares of y<sup>e</sup> GREATE  
FREDERIKE. Our lord Iesus who hath honored marriage  
w<sup>th</sup> his deere presence and first miracle, extraordinarily done at y<sup>e</sup> instance  
of his mayden mother, eternally blesse y<sup>e</sup> maydes and maryed.

Y<sup>e</sup> Highnesses most humbly William Hole



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is divided into sections by the following labels:

- Core* (written below the fifth staff)
- Big Bird cant* (written below the seventh staff)

The notation is dense and appears to be a transcription of a musical performance. The staves are numbered 1 through 10 at the beginning of each line. The handwriting is in ink on aged paper.

Mr. HUGH HOLLAND  
On his worthy friend W.H.  
& his Triumphi of Musicke.

Mr. GEO: CHAPMAN  
In worthe loue of this new worck,  
and the most Autenticall Authors.

List to that sweete Recorder;  
How daintily this BYRD his notes doth vary,  
As if he were the Nightingalls owne brother:  
Loe, where doth pace in order  
A brauer BULL, then did Europa cary:  
Nay let all Europe shewe me such an other.  
Orlando though was counted Musicks fath;  
Yet this ORLANDO parallels di Lasso:  
Whose triple praise would tire a very Lasso:  
The heere in one these three men heare y<sup>e</sup>  
And praise thaire songs: & sing his praise who <sup>rather</sup> married  
These notes so well w<sup>th</sup> they so sweetely varied.

By theis choice lessons of theise Musique Marts;  
Ancient, and heightn'd w<sup>th</sup> y<sup>e</sup> Arts full Bowles  
Let all ou moderne, mere Phantasique Masters,  
(Whose Art but forreigne Noueltie extolls)  
Rule and confine theyr fancies; and prefer  
The constat right, & depe the Art should prauce,  
To all lite flashes, by whose light they err;  
This wittie Age, hath wisdomē least in use;  
The World, oulde growing, Ould, w<sup>th</sup> it, grow Men;  
Theyr skyls decayng, like theyr bodies streng<sup>th</sup>;  
Yonge Men, to oulde are now but Childeren:  
First Rules of Art, encrease still w<sup>th</sup> theyr leng<sup>th</sup>.  
Which see in this new worck, yet neuer seene:  
Art, y<sup>e</sup> more oulde, growes eu<sup>e</sup> y<sup>e</sup> more greene.

Preluam. Mr. William Byrde. I.



Pavana. S<sup>r</sup> W<sup>m</sup> Petre

II.

William Byrde

This is a handwritten musical score for a pavana, titled "Pavana. S<sup>r</sup> W<sup>m</sup> Petre" and "II." by William Byrde. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The music is characterized by a series of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and includes various musical symbols such as accidentals, slurs, and repeat signs. The paper is aged and shows some wear, with the ink appearing dark and slightly faded in some areas.



grde

II.

This is a handwritten musical score for two staves, labeled "II.". The score is written in a historical style, likely from the 18th or 19th century. It consists of 12 systems of music. Each system contains a treble staff and a bass staff. The notation includes various note values, rests, and dynamic markings. The piece concludes with a "finis" marking. The manuscript shows signs of age, with some ink bleed-through and wear on the paper.



Galiardo.

III.

William Byrd

This is a handwritten musical score for a piece titled 'Galiardo' by William Byrd, specifically the third section ('III.'). The score is written on ten systems of two staves each, using a 16th-century style of notation. The key signature is one flat (B-flat), and the time signature is common time (C). The music is characterized by its rhythmic complexity, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are several instances of 'lute tablature' (letters A-G) written above the notes, indicating where the piece was likely played on a lute. The notation includes various accidentals (sharps, flats, naturals) and rests. The piece concludes with a double bar line and the word 'finis' written in a decorative script at the bottom right of the final system.

Preludium

III.

Wm. Byrd

This is a handwritten musical score for a piece titled "Preludium" by William Byrd. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music is highly polyphonic, with multiple voices (likely for lute or keyboard) playing simultaneously. The first system shows a series of chords in the upper voice. The subsequent systems feature intricate, rapid sixteenth-note passages in the lower voices, often with a tremolo effect. The piece concludes with a final system showing a return to a more chordal texture, ending with a double bar line and a final chord. The handwriting is elegant and characteristic of the early 17th-century manuscript tradition.

Galiardo. Mrs Marye Brownlo.

V.

Will. Byrde

A handwritten musical score for a piece titled "Galiardo. Mrs Marye Brownlo." by Will. Byrde. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a 3/4 time signature. The music is characterized by a mix of single notes, chords, and complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. There are several asterisks (\*) and other markings throughout the score, possibly indicating specific performance instructions or editorial changes. The paper is aged and shows some staining and wear.



## V.

This image shows a handwritten musical score on a single page, labeled 'V.' at the top center. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the first staff of each system and a bass clef on the second. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The first system begins with a treble staff containing a series of eighth notes and a bass staff with a few notes. The second system features more complex rhythmic patterns, including sixteenth notes and beams. The third system continues with similar rhythmic complexity, showing a mix of eighth and sixteenth notes. The fourth system shows a transition to a more melodic line in the treble staff, with the bass staff providing a harmonic accompaniment. The fifth system concludes the piece with a final cadence, marked by a double bar line and a fermata over the final notes. The handwriting is clear and legible, typical of 18th or 19th-century musical notation.





*Pauana. The Earle of Salisbury. VI.*

*Will. Byrd*



*Galiardo*

**VII.**





Galiardo. Secundo

VIII.

M<sup>re</sup> Marye Browne

Handwritten musical score for a piece titled "Galiardo. Secundo" by Will Byrd. The score is written for a lute or guitar, indicated by the 3/8 time signature and the key signature of one sharp (F#). The piece is marked "VIII." and "Will Byrd finis" at the end. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes) and rests, with a final double bar line and a repeat sign.





Preludiu

IX.

Handwritten musical score for Preludiu IX, featuring ten staves of music. The notation includes various rhythmic patterns, accidentals (sharps, naturals), and dynamic markings (e.g., \*). The music is written in a single system across ten staves, with some staves containing multiple measures of music. The notation is characteristic of 19th-century manuscript notation.

Mr. D. Bull

Handwritten signature of Mr. D. Bull, followed by musical notation on two staves. The signature is written in a cursive style, and the musical notation consists of a few notes and rests.

*Pavana. S.<sup>t</sup> Thomas Wake*

X.

*Dr. Bull*

This is a handwritten musical score for a piece titled "Pavana. S.<sup>t</sup> Thomas Wake" by Dr. Bull, marked as page X. The score is written on ten staves, organized into five systems of two staves each. The notation is in common time (C) and features a variety of musical elements including chords, single notes, and complex rhythmic patterns. The first system shows a series of chords in the upper staff and a more active line in the lower staff. The second system introduces a descending melodic line in the upper staff. The third system continues with a mix of chords and moving lines. The fourth system features a prominent, rapid descending scale in the lower staff. The final system concludes with a series of chords and a final melodic flourish in the lower staff. The handwriting is clear and professional, typical of 17th or 18th-century manuscript notation.

## X.





Galiardo. S.<sup>t</sup> Thomas Wake

XI.

Dr. Bull

This page contains a handwritten musical score for a piece titled "Galiardo. S.<sup>t</sup> Thomas Wake" by Dr. Bull, identified as page XI. The score is written on ten staves, organized into five systems of two staves each. The notation is in 3/4 time, with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes, particularly in the lower staves of the first and fourth systems. The notation is dense and characteristic of 17th-century manuscript notation. The paper is aged and shows some staining and wear.

# XI.

This page contains a handwritten musical score, labeled 'XI.' at the top. The score is organized into six systems, each consisting of two staves. The notation is a mix of standard musical symbols and more complex, possibly improvised or experimental, patterns.

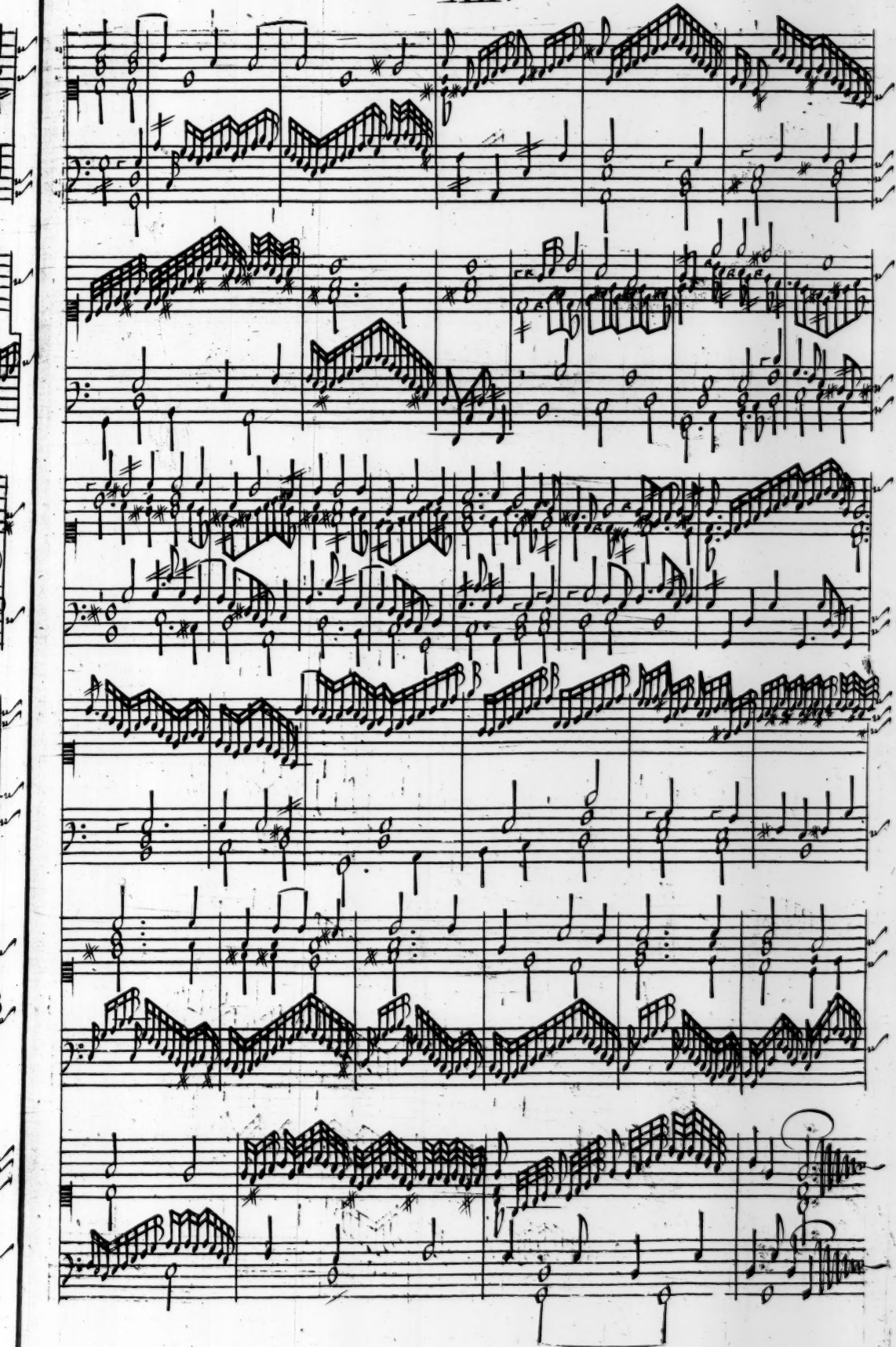
- System 1:** The top staff features a series of eighth and sixteenth notes. The bottom staff contains a dense, continuous pattern of notes, possibly representing a tremolo or a rapid scale.
- System 2:** The top staff has a sequence of notes with some rests. The bottom staff shows a more complex rhythmic structure with many beamed notes.
- System 3:** The top staff continues with a melodic line. The bottom staff features a series of notes with asterisks (\*) placed below them, possibly indicating specific performance instructions or accents.
- System 4:** The top staff has a few notes followed by a longer rest. The bottom staff contains a series of notes with asterisks (\*) below them.
- System 5:** The top staff has a few notes followed by a longer rest. The bottom staff contains a series of notes with asterisks (\*) below them.
- System 6:** The top staff has a few notes followed by a longer rest. The bottom staff contains a series of notes with asterisks (\*) below them.

The notation is handwritten and appears to be a draft or a score for a specific instrument or voice. The use of asterisks in the bottom staves of systems 3, 4, 5, and 6 suggests a specific performance technique or a marking for emphasis.

This page contains a handwritten musical score for a piece titled "Pauana". The page is numbered "XII." in the upper right corner. The score is written on ten systems of staves, each consisting of a treble and a bass staff joined by a brace. The notation is highly complex, featuring numerous beamed notes, often in groups of sixteenth or thirty-second notes, creating a dense, rhythmic texture. There are several asterisks (\*) placed throughout the score, likely indicating specific performance instructions or editorial markings. The ink is dark, and the handwriting is fluid, characteristic of a composer's or scribe's manuscript. The paper shows signs of age, with some slight discoloration and wear along the edges.



## XII.







Galiardo.

XIII.

Dr. Bull

This is a handwritten musical score for a piece titled 'Galiardo' (XIII) by Dr. Bull. The score is written on ten systems of five-line staves, each system containing a treble and a bass staff joined by a brace. The music is in common time (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The notation is in black ink on aged, slightly yellowed paper. There are several sharp signs (#) indicating key signatures, and some asterisks (\*) are used, possibly as performance markings or corrections. The overall style is characteristic of 18th-century manuscript notation.









*Galiardo*

XV.

*Dr. Bull*

Handwritten musical score for a piece titled "Galiardo" (XV), attributed to "Dr. Bull". The score is written on ten staves, alternating between treble and bass clefs. It features complex rhythmic patterns, including many sixteenth and thirty-second notes, and is marked with numerous accidentals (sharps and flats). The piece concludes with a double bar line and the word "finis" written in a decorative script at the bottom right.

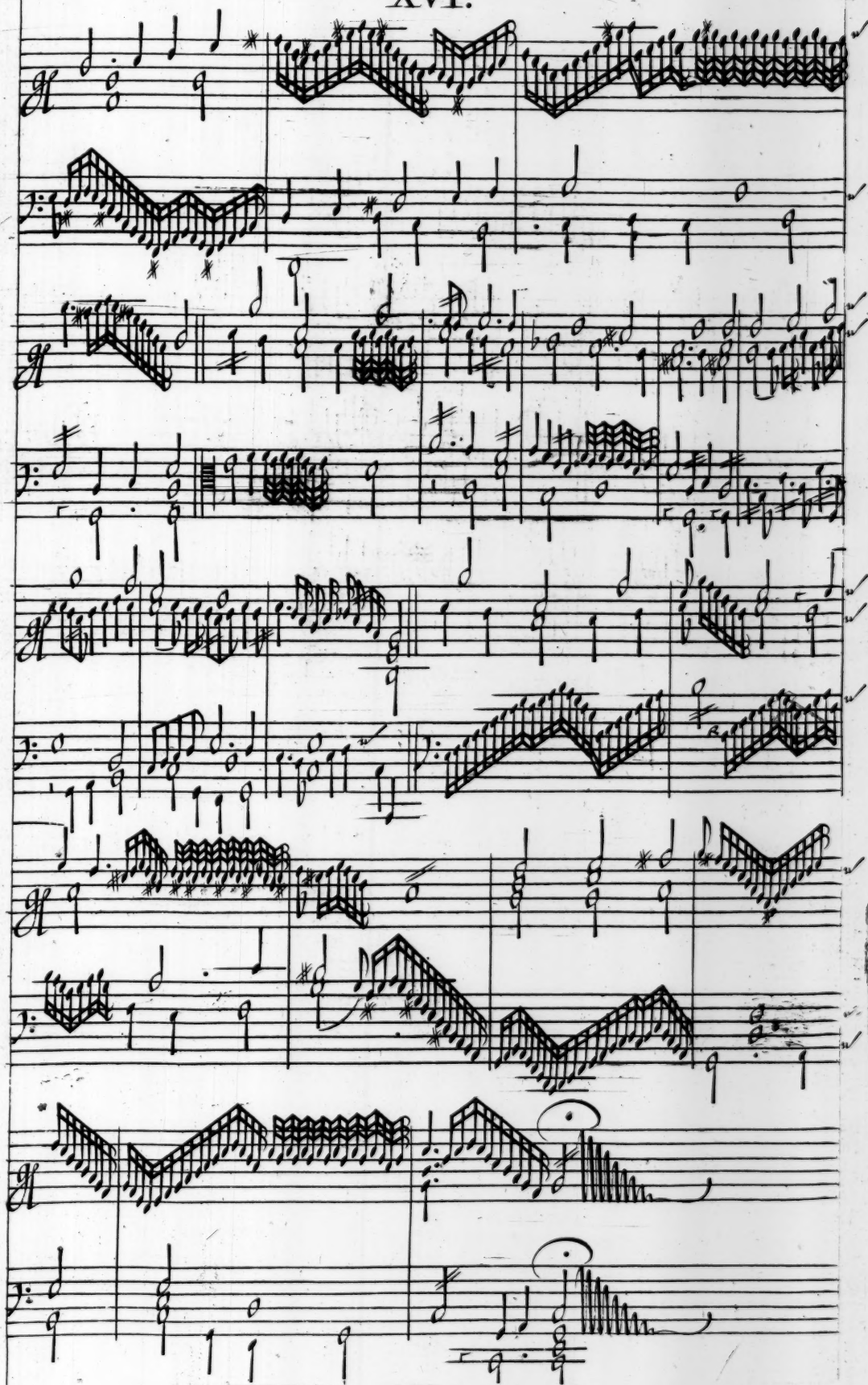
*Galiardo*

XVI.

*Orlando Gibbons*

This is a handwritten musical score for a piece titled "Galiardo XVI." by Orlando Gibbons. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the first staff of each system and a bass clef on the second. The time signature is 3/4, indicated by a 'C' with a '3' below it. The music consists of a series of chords and melodic lines, with some sections featuring complex, rapid passages. The notation includes various note values, rests, and bar lines. The handwriting is clear and legible, typical of 17th-century manuscript notation.

## XVI.





*Fantasia of foure parts*

XVII.

A handwritten musical score for a four-part fantasia, consisting of 12 staves. The notation is in a historical style, featuring a common time signature (C) and a key signature of one sharp (F#). The music is written in a four-part setting, with each part represented by a staff. The notation includes various note values, rests, and accidentals, with some staves showing complex rhythmic patterns and others featuring more melodic lines. The score is written in a clear, legible hand, with some ink bleed-through visible from the reverse side of the page.

# XVII.

This page contains a handwritten musical score for XVII. It consists of eight systems of staves. Each system typically has two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The notation is highly complex, featuring numerous accidentals (sharps, flats, naturals, and double sharps), slurs, and other musical symbols. The ink is dark, and the paper shows signs of age and wear. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

Orl. Gib:





The lord of Salisbury his Pavin

XVIII.

A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of a five-line staff with a treble clef and a key signature of one sharp (F#). The notation includes various note values (minims, crotchets, quavers), rests, and accidentals. The music is written in a historical style, with some systems showing complex rhythmic patterns and others featuring more melodic lines. The final system includes a double bar line and the handwritten text 'Orl: Gib:' to the right. The paper shows signs of age, including discoloration and some staining.



Galiardo

XIX.

This is a handwritten musical score for a piece titled "Galiardo" and numbered "XIX.". The score is written on ten staves, alternating between treble and bass clefs. The notation includes various musical symbols such as notes, rests, and complex rhythmic patterns. The manuscript is on aged, slightly stained paper.

# XIX.

Handwritten musical score for XIX. The score consists of multiple staves, likely for a multi-measure rest or a complex rhythmic pattern. The notation includes many accidentals (sharps, flats, naturals) and complex rhythmic figures. The final section of the score features a fermata and the text "Orl: Gib:".



The Queenes Comand

XX.

Orl: Gib:

A handwritten musical score on aged paper, featuring ten systems of music. Each system consists of a treble staff and a bass staff. The notation is in a historical style, with many notes beamed together in groups, creating a dense, rhythmic texture. The treble staves often contain complex, rapid passages, while the bass staves provide a more steady accompaniment. The paper shows signs of age, including slight discoloration and some wear along the edges. The title 'The Queenes Comand' is written in a decorative script at the top left, 'XX.' is centered at the top, and 'Orl: Gib:' is written at the top right.





Preludium

XXI.

Orlando Gibbons

This is a handwritten musical score for a piece titled "Preludium XXI" by Orlando Gibbons. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the first staff and a bass clef on the second. The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in beams. There are numerous accidentals (sharps and flats) throughout the piece. The score concludes with a double bar line and the word "finis" written in a cursive hand. The paper is aged and shows some staining and wear.